1700 – 1799
FASHION

PRODUCTION
YEAR
1750

Anders Dernback slideshow, text wikipedia

1700–1799 IN WESTERN FASHION

Fashion in the period 1700–1750 in European and European-influenced countries is characterized by a widening silhouette for both men and women following the tall, narrow look of the 1680s and 90s.

In this English family portrait, the ladies wear pastel-colored dresses with closed skirts and lace caps. Some wear sheer aprons. The lady on the right wears a mantua. The men's long, narrow coats are trimmed with gold braid. c.1730–1740

Fashion in the period 1700–1750 in European and European-influenced countries is characterized by a widening silhouette for both men and women following the tall, narrow look of the 1680s and 90s. This era is defined as late Baroque/Rococo style. The new fashion trends introduced during this era had a greater impact on society, affecting not only royalty and aristocrats, but also middle and even lower classes. Clothing during this time can be characterized by soft pastels, light, airy, and asymmetrical designs, and playful styles. Wigs remained essential for men and women of substance, and were often white; natural hair was powdered to achieve the fashionable look. The costume of the eighteenth century, if lacking in the refinement and grace of earlier times, was distinctly quaint and picturesque

Distinction was made in this period between full dress worn at court and for formal occasions, and undress or everyday, daytime clothes. As the decades progressed, fewer and fewer occasions called for full dress, which had all but disappeared by the end of the century.

Fashion designers became more recognizable during this period, as men and women were eager to be dressed in the latest trends and styles. Fashion magazines emerged during this era, originally aimed at educated readers, but quickly capturing the attention of lower classes with their colorful illustrations and up-to-date fashion news.

Women's Fashion

In the early decades of the new century, formal dress consisted of the stiff-bodiced mantua. A closed (or "round") petticoat, sometimes worn with an apron, replaced the open draped mantua skirt of the previous period. This formal style then gave way to more relaxed fashions.

The robe à la française or sack-back gown had a tight bodice with a low-cut square neckline, usually with large ribbon bows down the front, wide panniers, and was lavishly trimmed with all manner of lace, ribbon, and flowers. With flowing pleats from the shoulders was originally an undress fashion. At its most informal, this gown was unfitted both front and back and called a sacque. With a more relaxed style came a shift away from heavy fabrics, such as satin and velvet, to Indian cotton, silks and damasks. Also, these gowns were often made in lighter pastel shades that gave off a warm, graceful and childlike appearance.

Later, for formal wear, the front was fitted to the body by means of a tightly-laced underbodice, while the back fell in loose box pleats called "Watteau pleats" from their appearance in the paintings of Antoine Watteau.

The less formal robe à l'anglaise, Close-bodied gown or "nightgown" also had a pleated back, but the pleats were sewn down to fit the bodice to the body to the waist. It featured a snug bodice with a full skirt worn without panniers, usually cut a bit longer in the back to form a small train, and often some type of lace kerchief was worn around the neckline.

Either gown could be closed in front (a "round gown") or open to reveal a matching or contrasting petticoat. Open-fronted bodices could be filled in with a decorative stomacher, and toward the end of the period a lace or linen kerchief called a fichu could be worn to fill in the low neckline.

Sleeves were bell- or trumpet-shaped, and caught up at the elbow to show the frilled or lace-trimmed sleeves of the shift (chemise) beneath. Sleeves became narrower as the period progressed, with a frill at the elbow, and elaborate separate ruffles called engageantes were tacked to the shift sleeves, in a fashion that would persist into the 1770s.

Necklines on dresses became more open as time went on allowing for greater display of ornamentation of the neck area. A thick band of lace was often sewed onto the neckline of a gown with ribbons, flowers, and/or jewels adorning the lace. Jewelry such as strings of pearls, ribbons, or lace frills were tied high on the neck. Finally, one other large element of 18th century women's dress wear became the addition of the frilled neckband, a separate piece from the rest of the dress. This ornament was popularized sometime around 1730 .

The stays or corset of the early 18th century were long-waisting and cut with a narrow back, wide front, and shoulder straps; the most fashionable stays pulled the shoulders back until the shoulder blades almost touched. The resulting silhouette, with shoulders thrown back, very erect posture and a high, full bosom, is characteristic of this period and no other.

Skirts were worn over small, domed hoops, called panniers, in the 1730s and early 1740s. Depending on the occasion, these panniers varied in size. Smaller hoops were worn in everyday settings and larger hoops for more formal occasions, which later widened to as much as three feet to either side at the French court of Marie Antoinette.

The shift (chemise) or smock had full sleeves early in the period and tight, elbow-length sleeves in the 1740s as the sleeves of the gown narrowed.

Woman's corset (stays) c. 1730–1740. Silk plain weave with supplementary weft-float patterning, stiffened with baleen

1913

PRODUCTION
1860 - 1890

Year 2007
Stockholm - Sweden

Production Year 1931

Production 1860 - 1890

Modern

PRODUCTION YEAR 1750

Foto: Landin, Mats Nordiska museet

Foto: Landin, Mats Nordiska museet

Foto: Landin, Mats Nordiska museet

Foto: Segemark, Peter Nordiska museet

YEAR 1780 PRODUCTION

BRENNER, SOPHIA ELISABETH
1676 – 1730

PAINTING 1700

SOFIA MAGDALENA (1746-1813). (QUEEN OF SWEDEN)

PAINTING 1782

Foto: Eriksson, Elisabeth Nordiska museet

Production year 1740 (male – fashion)

PRODUCTION
YEAR
1750
SWEDEN

Foto: Eriksson, Elisabeth Nordiska museet

Foto: Landin, Mats Nordiska museet

PRODUCTION YEAR 1740 - 1780

PRODUCTION YEAR
1873
SWEDEN

SWEDEN , HÄLSINGLAND BERGSJÖ
PRODUCTION YEAR 1770 - 1790

Banyans, or morning gowns, could be bought ready-made from numerous retail premises...An advertisement appeared in 1718 for the Original Gown-ware-house at Baker´s Coffe-house... the same type was noted at Harrison`s Ware-house, Charing Cross... At these establishments and many more like them, ready-made gowns for lounging at home were sold in the most fashionable materials...in many sorts of silks and fine worsteds, and prior to 1721 in calico as well

Owner: Jean Abraham Grill /Stockholm

TYPICAL OF THE FRENCH-INFLUENCED MEN'S FASHION IN THE MID-18TH CENTURY, THE FABRIC IS PROBABLY FOREIGN AND OF HIGH QUALITY. THE STATE AUTHORITIES REACTED TO EXCESSIVE FABRIC DEMAND IN THE WIDE SPREADS, THE WIDTH OF THE ROCK AND THE LARGE POCKET LIDS, WHICH WERE BANNED IN ABUNDANCE REGULATIONS.

HAS BELONGED TO JONAS ALSTRÖMER 1685-1761. HAS BELONGED TO JONAS ALSTRÖMER, (1685-1761) FROM ALINGSÅS. ONE OF THE FOREGROUND FIGURES OF SWEDISH INDUSTRIAL ORIGIN. IMPORTED MACHINERY AND LABOR AND FOUNDED WITH STATE SUPPORT, INCLUDING ALINGSÅS MANUFAKTURURVERK IN THE 1720S.

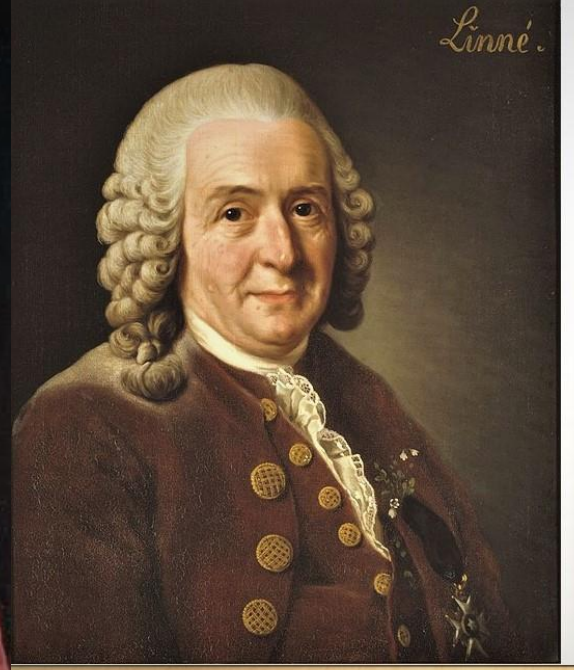
JONAS ALSTRÖMER 1685-1761

HEDVIG ELISABET PAULIN

Damen med slöjan (1768).

Grevinnan Kataryna Zamoysk (1753)

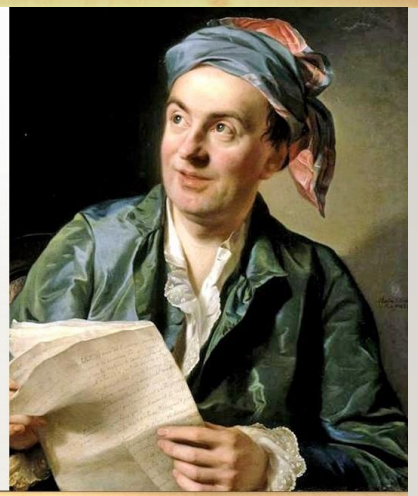
Fabriksägare John Jennings, hans bror och svägerska.



Carl von Linné (1775)

Änkedrottning Lovisa Ulrika (1775)

Ulrik Scheffer (1743)



Författaren Jean-François Marmontel (1767)

1740

1775

GUSTAV III MED FRIHETSBINDELN

Dauphin of France

Maria Fjodorovna (Sofia Dorotea av Württemberg) (1777)

Gustav III (1777)

Friherrinnan de Neubourg-Cromière (1756)

Friherre Carl Fredrik Adelcrantz (1754)

Maria Fjodorovna (Sofia Dorotea av Württemberg) (1759-1828)

Anastasija Trubetskaja

Ivan Betskoj (1777)

Zoie Ghika (moldavisk prinsessa) (1777)

Riksrådet Carl Fredrik Scheffer

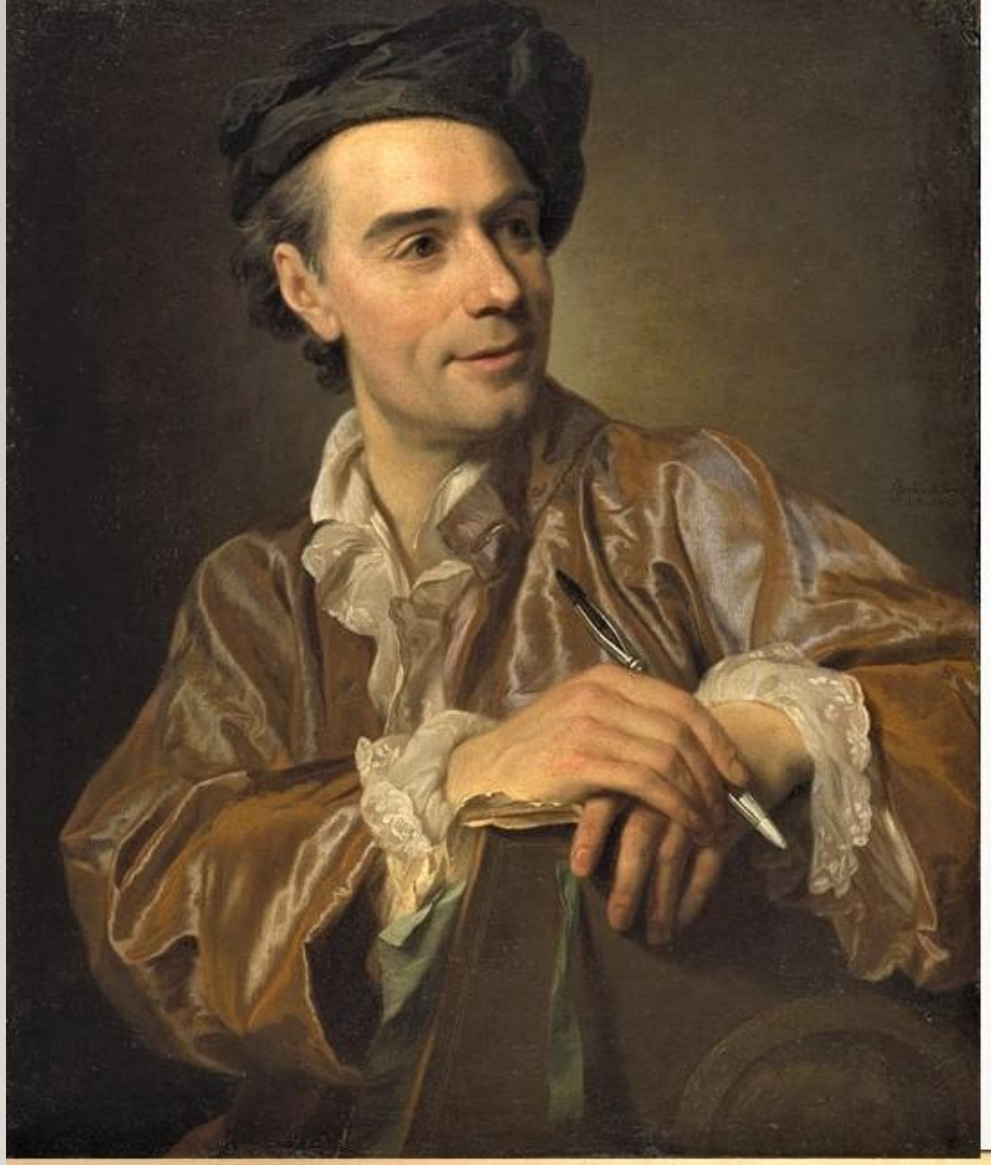
Porträtt av den förmögne skatteindrivaren Adrien Jacques Puissant (1699-1782)

Baron Thure Leonard Klinkowström

Mademoiselle Bourgevin de Linas,

Grevinnan E. A. Chernysheva

"Alexandrine Elisabeth Roslin" (1761-1797).



Claude Joseph Vernet

Jean Francois Marmontel, 1767

Carl Michael Bellman, 1740-1795

Catharina Charlotta Bågh (1777-1816)

CHRISTINA AUGUSTA VON FERSEN (1754-1846)

CONSUL F.L. GIERS AND HIS FAMILY

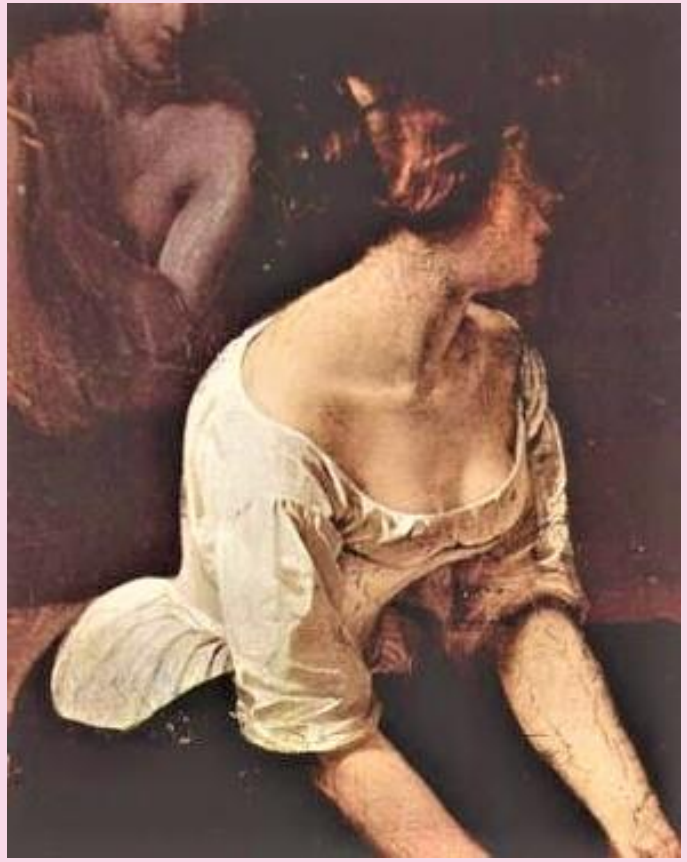
Fastening the skate (Nicolas Lancret) – Nationalmuseum Sweden

Some women wore drawers (underpants) in England. For instance, as early as 1676 inventory of Hillard Veren had "3 pair of women drawers". Although, they are not common in English or New England inventories during the 17th and 18th century.

Woolen waistcoats were worn over the corset and under the gown for warmth, as were petticoats quilted with wool batting.

Free-hanging pockets were tied around the waist and were accessed through pocket slits in the gown or petticoat.

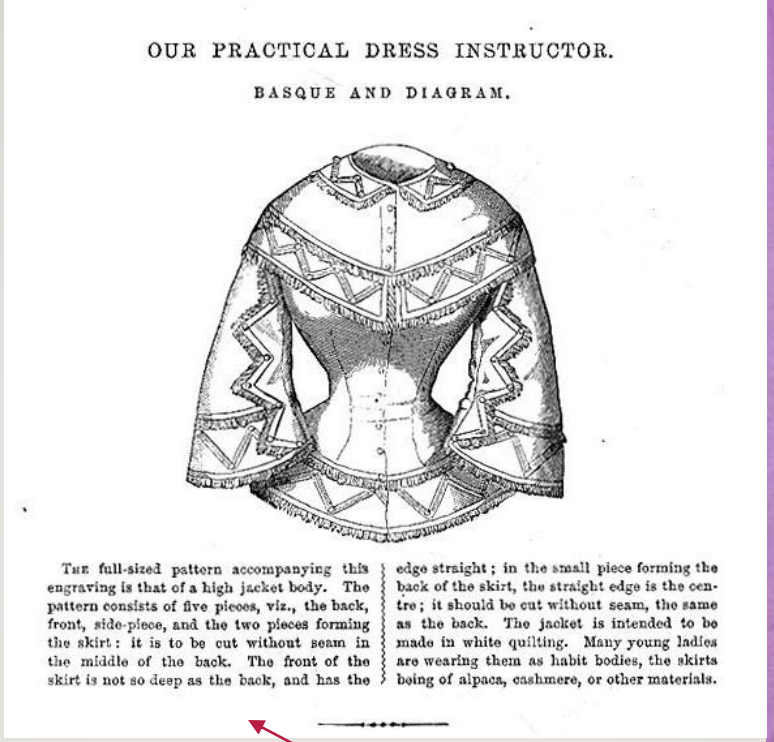
Loose gowns, sometimes with a wrapped or surplice front closure, were worn over the shift (chemise), petticoat and stays (corset) for at-home wear, and it was fashionable to have one's portrait painted wearing these fashions.



A chemise or shift is a classic smock, or a modern type of women's undergarment or dress. Historically, a chemise was a simple garment worn next to the skin to protect clothing from sweat and body oils, the precursor to the modern shirts commonly worn in Western nations.

Basque (clothing)

is an item of women's clothing. The term, of French origin, originally referred to types of bodice or jacket with long tails, and in later usage a long corset, characterized by a close, contoured fit and extending past the waistline over the hips. It is so called because the original French fashion for long women's jackets was adopted from Basque traditional dress.



OUR PRACTICAL DRESS INSTRUCTOR.

BASQUE AND DIAGRAM.

The full-sized pattern accompanying this engraving is that of a high jacket body. The pattern consists of five pieces, viz., the back, front, side-piece, and the two pieces forming the skirt: it is to be cut without seam in the middle of the back. The front of the skirt is not so deep as the back, and has the edge straight; in the small piece forming the back of the skirt, the straight edge is the centre; it should be cut without seam, the same as the back. The jacket is intended to be made in white quilting. Many young ladies are wearing them as habit bodies, the skirts being of alpaca, cashmere, or other materials.

A BASQUE BODICE, FROM GODEY'S LADY'S BOOK, JANUARY 1857

1739

Portrait of Elisabeth Christine von Braunschweig-Bevern (1715-1797)

1717

Madame Adélaïde de France Tying Knots (1756) Versaille

The Comtesse de Tillières (1750) London

JEAN-MARC NATTIER - PORTRAIT OF MADAME MARIE-HENRIETTE BERTHELOT DE PLÉNEUF

MATHILDE DE CANISY, MARQUISE D'ANTIN (1725-1796)

Was a Polish princess and Queen consort of France from 1725 until 1768 by marriage to Louis XV. The daughter of King Stanislaus I of Poland and Catherine Opalińska

1712

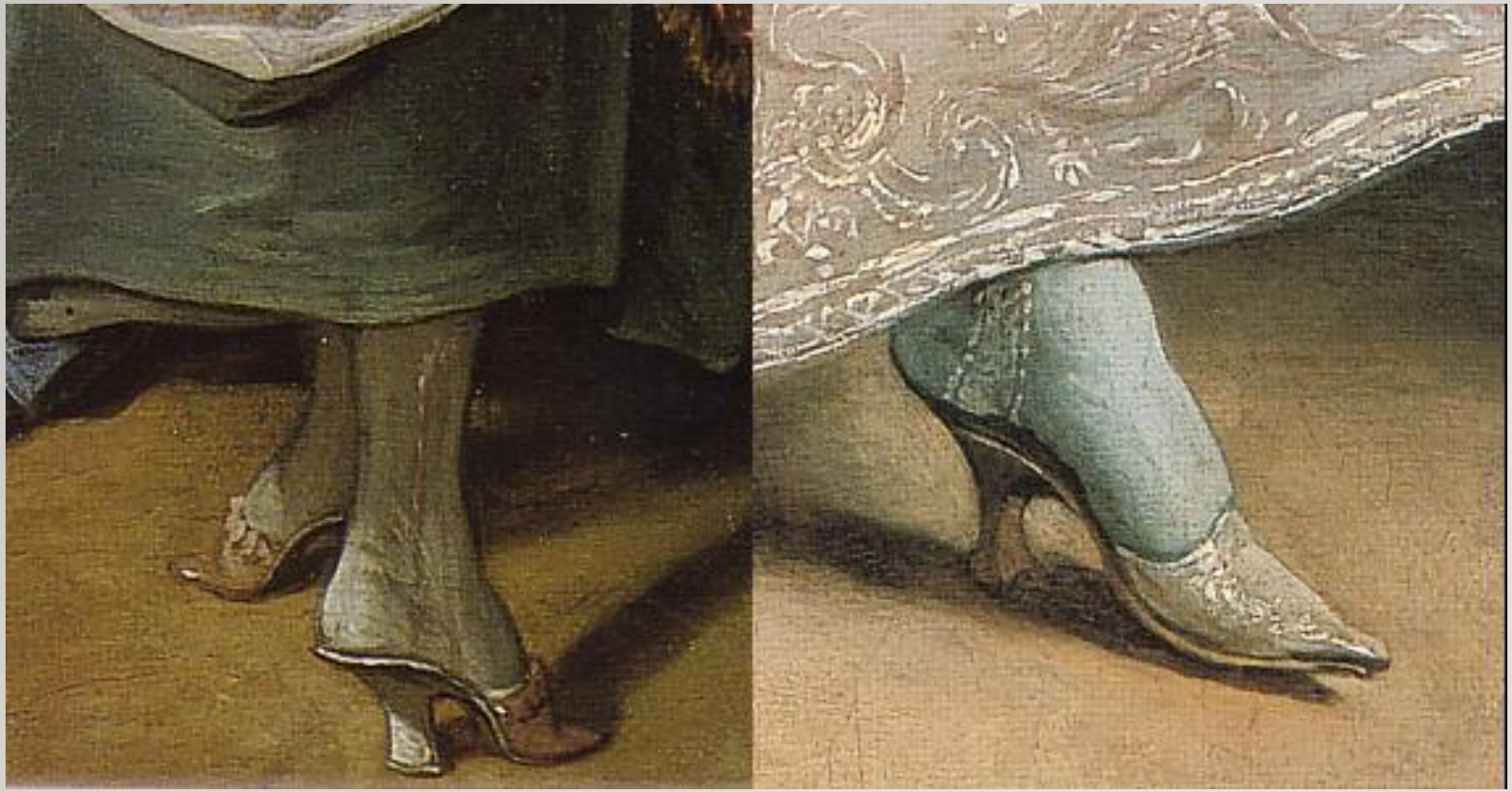
MARIE LESZCZYńSKA

FABRICS AND COLORS

In the early years of this period, pastel silk hoods and light colors became fashionable at the French court for mature women, under the influence of Madame de Maintenon. Younger women also wore light or bright colors, but the preference was for solid-colored or floral silks with ornamentation.

Gradually, trim in the form of applied lace and fabric robings (strips of ruched, gathered or pleated fabric) replaced the plain style. Ribbon bows, lacing, and rosettes became popular, as did boldly patterned fabrics. Silk gowns and stomachers were often intricately embroidered in floral and life motifs, demonstrating great attention to detail and care for an accurate portrayal of nature. A mid-century vogue for striped fabrics had the stripes running different directions on the trim and the body of the gown.

Chintz, Indian cotton fabric with block-printed imaging on a white base, was wildly fashionable. Bans against their importation to protect the British silk, linen and woolen industries did nothing to reduce their desirability. Brocaded silks and woolens had similar colorful floral patterns on light-colored grounds. Blends of wool and silk or wool and linen (linsey-woolsey) were popular. Until the 1730s, European textiles were of inferior quality that could not match the complex fashionable designs of Indian calicoes. Europe was able to produce high quality petit teints (colors that faded with light and washing), but they were unable to produce grand teints (permanent colors resistant to light and wear).



SHOES OF 1742 (LEFT) AND 1731 (RIGHT).

THE SHOE OF THE PREVIOUS PERIOD WITH ITS CURVED HEEL, SQUARISH TOE, AND TIE OVER THE INSTEP GAVE WAY IN THE SECOND DECADE OF THE 18TH CENTURY TO A SHOE WITH A HIGH, CURVED HEEL. BACKLESS MULES WERE WORN INDOORS AND OUT (BUT NOT ON THE STREET). TOES WERE NOW POINTED. THIS STYLE OF SHOE WOULD REMAIN POPULAR WELL INTO THE NEXT PERIOD. SHOES AT THE TIME HAD MANY VARIATIONS OF DECORATION, SOME EVEN INCLUDED METAL WRAPPED THREADS

MAKEUP

AN 18TH-CENTURY TOILETTE BEGAN WITH A HEAVY WHITE FOUNDATION MADE FROM WHITE LEAD, EGG WHITE, AND A VARIETY OF OTHER SUBSTANCES. THIS WAS OVERLAID WITH WHITE POWDER (TYPICALLY POTATO OR RICE POWDER), ROUGE, AND DEEP RED OR CHERRY LIP COLOR.

TINY PIECES OF FABRIC, KNOWN AS PATCHES, IN THE SHAPES OF DOTS, HEARTS, STARS, ETC. WERE APPLIED TO THE FACE WITH ADHESIVE. THE FASHION IS THOUGHT TO HAVE ORIGINATED AS A WAY OF DISGUISING POX SCARS AND OTHER BLEMISHES, BUT GRADUALLY DEVELOPED CODED MEANINGS. A PATCH NEAR THE MOUTH SIGNIFIED FLIRTATIOUSNESS; ONE ON THE RIGHT CHEEK DENOTED MARRIAGE; ONE ON THE LEFT CHEEK ANNOUNCED ENGAGEMENT; ONE AT THE CORNER OF THE EYE SIGNIFIED A MISTRESS

1742

1749

1740

1740

Jeronimus Tonneman and his son wear collarless coats with deep cuffs and matching waistcoats, worn with breeches, ruffled shirts, silk stockings, and buckled shoes. The young man wears a bag wig and solitaire, 1736.

PHILIPPE COYPEL WEARS A RED WAISTCOAT TRIMMED WITH GOLD LACE UNDER A PLAIN BROWN COAT. HIS SHIRT HAS LACE RUFFLES. HE WEARS A BAG WIG WITH SOLITAIRE, 1732.

The male suit, also known as the habit à la française, made of three parts: the justaucorps, a jacket, and breeches. The waistcoat was the most decorative piece, usually lavishly embroidered or displaying patterned fabrics. In the early 18th century the Breeches usually stopped at the knee, with white stockings worn underneath and heeled shoes, which usually had large square buckles. Coats were worn closer to the body and were not as skirt-like as during the Baroque era. They were also worn more open to showcase the elaborate waistcoats.

The skirts of the coat remained wide and were stiffened by buckram, horsehair, and other means to fan out over the hips. The front edges of the coat, which previously had been cut straight, began to curve slightly towards the back to reveal more of the waistcoat Fabrics for men were primarily silks, velvets, and brocades, with woolens used for the middle class and for sporting costumes.

Waistcoat

In 1666, we are told by Samuel Pepys, John Evelyn, and other contemporary writers that Charles II introduced a new fashion, a garment called a vest. This was a long, straight, close-fitting type of coat which his courtiers described as 'oriental'. It had pockets but no collar and it buttoned from neck to hem.

When the coat began to be worn in the 1600s, it was cut with little shaping to the figure and hung loosely from the shoulders to just below the knee. There were long vents from waist to hem at the sides and center-back, generally edged with buttons and buttonholes.

During the 1670s and 1680s, the coat became closer-fitting with a slight shaping at the waist to produce a longer, narrower, more severe line. Sleeves were worn longer and tighter but still with cuffs. The slim, straight line was emphasized by low-set vertical pockets, but in the late 1680s, these were largely replaced by horizontal pockets which were later given flaps.

Breeches

Knee-breeches had a center-front opening, fastened at the waist, and were worn without other support. The legs were gathered into a band above or below the knee, closing with ties, buttons or a buckle or strap. Stockings were drawn up over the knees and covered the lower edge of the breeches.

Footwear

In the early 18th century, men's shoes continued to have a squared toe, but the heels were not as high. From 1720-1730, the heels became even smaller, and the shoes became more comfortable, no longer containing a block toe. The shoes from the first half of the century often contained an oblong buckle usually embedded with stones.

Accessories

Upper-class men often wore a cane as part of their outfits, suspending it by a loop from one of their waistcoat buttons to allow their hands to properly hold snuff-boxes or handkerchiefs. The cane was thus less functional and rather for the sake of fashion.

Hairstyles and headgear

Wigs in a variety of styles were worn for different occasions and by different age groups.

The large high parted wig of the 1690s remained popular from 1700 until around 1720. During this time various colors were worn, but white was becoming more popular and the curls were getting tighter. The cadogan style of men's hair developed and became popular during this period, with horizontal rolls of hair over the ears. Later, wigs or the natural hair were worn long, brushed back from the forehead and clubbed or tied back at the nape of the neck with a black ribbon. From about 1720, a bag wig gathered the back hair in a black silk bag. Black ribbons attached to the bag were brought to the front and tied in a bow in a style called a "solitaire".

Wide-brimmed hats with brims turned up on three sides into tricornes were worn throughout the era. They were an essential element to the "domino", a stylish costume for masquerade balls, which became an increasingly popular mode of entertainment. The "domino" style consisted of a mask, a long cape, and a tricorne hat, all usually constructed of dark colors.

1712

1712

1721

1724

CHILDREN'S FASHION

1745